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"FAUST" AT THE WINTER GARDEN.

After so many representations it would seem to be impossible to say anything new or pertinent, but the performance in most points, as regards the principal, was so far superior to any previous representation that it would be an act of injustice not to record it. In Mazzoleni we have, in all the essential points, manliness, fervor, abandon and plenitude of power, the only representative who has ever supplied the perfect ideal of Faust. The first act or prologue has hitherto been tame and ineffective, but in his hands it becomes significant and grandly dramatic. In the third act, the greatest of all tone-painted love poems, his singing surpassed all his previous efforts in prose and true singing; he gave freer use to his mezzo voice, thus giving contrast to his grand bursts of power and imparting fine poetic coloring to the wonderfully passionate music of his role, with all respects Mazzoleni proved himself a true artist, and won golden opinions from the critical and admiration from all. It was a splendid personation, both vocally and dramatically, and has added greatly to his already well deserved reputation. Miss Kellogg, who is the Marguerite of the American stage, never sang or acted so finely in this role. Her beautiful voice was in perfect order and she literally warbled the delicious music, so liquidly the notes fell from her lips. Perfect purity of intonation, light and well articulated execution, the utmost purity of taste and a *naïve*, delicious and impassioned manner distinguished her personation of Marguerite on this occasion. We have seen nothing more maidenly, tender, and delicately passionate than her whole bearing in her interview with Faust. It was a flash of pure nature touching at once the sympathies

of the audience, and calling forth murmurs of irrepressible admiration. It was a masterpiece of lyric and dramatic power, and proved that fine art instinct animated and prompted her woman's nature to that *abandon* which alone can give reality to the counterfeit presentations of the stage. Kellogg and Mazzoleni were worthy of each other, and rendered the third act of Faust an art-memory not soon to be forgotten. Antonucci and Bellini were respectively admirable. They are such fine, trustworthy artists that nothing but pleasure can be derived from their performance. Mlle. Bonheur made a very acceptable Seibel. She possesses artistic points which may be worked up into something excellent by care and practice. The orchestral performance was in every respect admirable.

CARL WOLFSOHN'S BEETHOVEN MATINEES.

The third of Mr. Wolfsohn's 10 Beethoven Matinees was given at Steinway's small hall last Friday afternoon. The audience was much larger than at either of the previous matinees, which is a satisfactory evidence of an increasing musical interest in the praiseworthy efforts of Mr. Wolfsohn. The instrumental programme was as follows; Sonata, C Major, pp. 2, No. 3; Sonata, C Minor, pp. 10, No. 1; Sonata, E flat, Major, op. 31, No. 3. The selections for the third matinee were highly interesting, the sonatas being not only fine but singularly attractive, being certainly less recondite than most of the previous selections. In Mr. Wolfsohn's performance there was manifest and great improvement. The sonatas had evidently been better studied, both mentally and technically, the reading being broader and the execution being clearer, more decided and most excellent in color.

Of three sonatas, that in C major was most admirably rendered. We can speak of it in terms of warm eulogy and without reservation. The allegro was played with great spirit, clear accent, and excellent phrasing. The adagio displayed an unusual depth of sentiment, breadth of passion, and was executed with a delicacy and tenderness of touch, greater than Mr. Wolfsohn has yet exhibited. The scherzo, which is not equal to the rest of the composition, was taken a little too slow, but the finale was really beautifully played, prompt and decided in tempo, clear and accurate in execution, and just and effective in color. It was altogether a performance of high merit, and deservedly met with warm applause.

Increased excellence in most of the essential points over previous renderings marked Mr. Wolfsohn's performance on this occasion and if the improvement is a guarantee for the future of his Matinees, he may feel assured that they will prove not only an artistic but a pecuniary success.

The Lieds sang by Mr. Pollock are gems as compositions, and were only not effective because he rendered them without a shade of coloring. They might as well have been chanted in a monotone. Mr. Pollock has an excellent voice, but his artistic perception is very obtuse. The fourth Beethoven Matinee will take place Friday, Dec. 21.

CONCERT OF THE BROOKLYN PHILHARMONIC SOCIETY.

The Second Concert of the Tenth Season of the Brooklyn Philharmonic Society, took place at the Academy of Music, Brooklyn, last Saturday evening. It attracted a large and brilliant audience, not so numerous as in days gone by, perhaps, but numbering we should think from 1,500 to 1,800 of the *elite* of the city. We were rejoiced to observe this, and hailed it as a proof that the citizens of Brooklyn still retained a warm interest in the success of their favorite Society. The programme was of a miscellaneous character, sufficiently classical to please the purest and sufficiently popular to please the general public, as the following selections will show: Sinfonia No. 3, in A minor, Mendelssohn; Preghiera ed Scena, Miss C. L. Kellogg, Meyerbeer; Concerto No. 3, in C. minor, Mr. Richard Hoffman, Beethoven: Mephisto Waltz, by Liszt; Barcarolle "Ou voulez-vous aller," Miss C. L. Kellogg, Gounod; "March di Bravura," duo for two pianos, Messrs. Hoffman and Warren; "Guillaume Tell;" Overture, Rossini.

Mendelssohn's Symphony No. 3, known as the Scotch Symphony, has always been an especial favorite in America from the rich and passionate beauty of its melodies, its wild longings, its weird romantic sentiment and the exquisite beauty and vividly poetic coloring of its instrumentation. It is part descriptive, but it is everywhere comprehensible even to those unlearned in the art because of the purity and singleness of the musical inspirations, which deal with the natural impulses, avoiding the mystical; or rather the mystified-mysterious which eschews the beautiful as an element fatal to sublime obscurations. This work of Mendelssohn has then always been a favorite because of its adherence to simple forms of beauty conceived by a pure and gifted mind and worked out by a perfect master's hand, a work which refines the imagination, and subdues the senses by the richness of its resources in melody and harmony.

The Symphony was well performed throughout, in some parts, especially the Scherzo and Adagio, admirably. The orchestra now works well together, and in its performance there was nothing to ask for save perhaps little more delicacy in the details, which can only be perfectly attained by a long control under the same directing hand.

The Mephisto Waltz was very finely per-